☞*The Editors and Publishers of NEW SHAKESPEAREANA exceedingly regret to send out this number. It is not in the least what they intended and intend in the future. But it has been thought best in the face of many vexatious delays to make an initiative at once. Succeeding issues, it is expected and confidently believed, will entitle NEW SHAKESPEAREANA to a place editorially and typographically among the noble achievements of the New York Shakespeare Society.*☜

Subscriptions to March, 1902, are extended to September, 1902.

NEW SHAKESPEAREANA.

VOL. I. SEPTEMBER, 1901. NO. 1.

SHAKESPEARE AS A BLAMELESS PRIG.

William Shakespeare: Poet, Dramatist and Man; by Hamilton Wright Mabie, New York and London. Macmillan & Co. $6.00 and $3.50 net.

"I have in mind," says Herder, "an immense figure of a man sitting high on a rocky summit; at his feet, storm, tempest and the raging of the sea, but his head is in the beams of heaven. This is Shakespeare! Only with this addition, that far below, at the foot of his rocky throne, are murmuring crowds who expound, preserve, condemn, defend, worship, slander, over-rate and abuse him; and of all this he hears nothing."

Into this "murmuring crowd" now lightly and mincingly trips Mr. Hamilton W. Mabie. With ladylike footsteps he treads the dusty street of Shakepeare lore, and daisies of Turvéydropian Deportment spring beneath his feet. As fully equipped as a gentleman, who for thirty years had been mouthing glittering generalities about the vastness of the Ocean, would be to write a Manual of Practical Navigation, is Mr. Hamilton W. Mabie to write a "Life of Shakespeare!" To spare the feelings of mariners, and to avoid reflection upon the mighty deep, this gentleman of glittering generalities might omit any mention of shoals, storms, rocks, simoons, adverse currents and dangerous latitudes, or forbear allusion to any such thing as lighthouses or bell-bouys lest he suggest a need for them. Just so Mr. Mabie will have his Shakespeare only a lush Bosom of Sweetness and Light, a model to all youth, and a veritable Sunday school in himself for the Literary Person: and any record, tradition, circumstance or surmise that could by any possibility suggest the contrary, does not, for him anywhere exist.

Something of this sort impresses us as we lift this bulky volume from the mass of books that tumble over each other out of the publisher's shops. To say that it is redundant and superfluous, that it adds not even a new or newly put surmise (as "Georg Brandes" occasionally did) to the *olla podrida* of other people's opinions, or that the not at

all unusual or uncommon possession of a fluent pen, or a ridiculously bubbling optimism, or the facility for what is not inaptly called "spellbinding," are not valuable acquisitions to the general fund of Human Knowledge, is to dismiss the book as it deserves to be dismissed. But it would be unladylike to so dismiss Mr. Mabie's book. Herder's "murmuring crowds" "expound, preserve, condemn, defend, worship, slander, over-rate and abuse, his "immense figure of a man," but Mr. Hamilton W. Mabie does none of these vulgar things. Not the late P. T. Barnum himself, who bill-boarded his tight-rope dancer as "Queen of the Lofty Wire," ever plastered dead walls with half the pictorial English which Mr. Mabie contributes to the mass of exact Shakespearean scholarship. And it would not surprise us to come upon a Tumultuous Thanatopsis of Thaumaturgical Tetrahexadrons, or a Majestical Multocular of Multitudinous Megatheriums, or any other ag glomerations of Talent from the "Greatest Show on Earth!" They would glide right into Mr. Mabie's context without a ripple!

Mr. Hamilton W. Mabie's "Shakespeare" is perfectly "Moral." There cannot be the slightest shadow of suspicion of doubt as to that; "No possible, probable manner of doubt, no manner of doubt whatever," as Mr. Gilbert would say. But is Mr. Hamilton W. Mabie Moral? Is it moral to suppress the truth, to misrepresent facts, to describe things as they were not, even in a "Life of William Shakespeare?" For, in matters touching Shakespeare and his plays, it is mostly by way of praise that one tells the truth. Their highest praise is that we now see them to be defective, for, had they not trained us to become susceptible of higher things, we should not now preceive their deficiencies. But perhaps it would be impossible to demonstrate this to Mr. Mabie. Hence it comes that, as Mr. Malone whitewashed the Stratford bust, so Mr. Mabie will whitewash "the immense figure of the man" behind it. Moreover, he will drape Naked Truth with pantelettes, and the Young Person will be carefully attended to.

To reflect that, however finely Mr. Mabie's sentences intone when read aloud, there are yet scholars to whom the truth, even the naked truth, appeals with a force almost equal to the force of declamation, elocution and rhetoric; (if he does so reflect, which we incline to doubt,) does not harrow Mr. Mabie. Even if there be scholars to cavil, are there not young ladies of both sexes and Tea-and-Shakespeare Societies and circulating libraries and summer readers galore? Perish the suspicion, of course, that Mr. Mabie's "Life of Shakespeare" could possibly have been compounded as a commercial economy, being first heard of in instalments for a newspaper, the electrotypes of whose columns would cut up into plates for this book. If it had been prepared in this way, a space-writer might well, in the pressure of a call for "copy" have failed to read over his last printed instalment, which would account for some inconsistencies hereafter to be noted. This explanation too, would account for the care taken of the Young Person in these pages.

Most unfortunately there are few men of the sixteenth century whose biographies must not be expurgated for the columns of a newspaper, only some of us have claimed that William Shakespeare was one of the few! The Young Person! For your space-writer

who loves the truth with a surpassing love, virginibus puerisque, must drape the naked truth, if a trifle too naked, must whitewash, even if it require the whitewash to be thick and slab, those dark spots. And so Mr. Mabie, with his limitations, and in view of his responsibilities, is right in choosing the school of Mr. Podsnap and Mr. Waldengarver, (we do not say the school of Mr. Pecksniff,) in preference to the school of Naked Truth. "Let us be moral," said Mr. Pecksniff. It is Mr. Pecksniff's fault that his general conduct has made that perfectly proper and most admirable maxim odious, not to say "shaky." It is Mr. Hamilton W. Mabie's glory that he has restored an otherwise clouded maxim to its perfect day. With "Let us be moral," in Mr. Mabie's smug and flabby optimism, we hasten to say, not the slightest fault can be found, except when a little matter of fact, or something as trifling, is involved.

Mr. Mabie is no gosling either, at what Sir Walter Scott called the "big bow-wows." But in his Dorian mood of flutes and soft recorders he is nicer yet. In that mood not even Sergeant Buzfuz could approach him. The late Mr. Bardell was killed by being hit on the head with a quart-pot in a cellar, but Sergeant Buzfuz in the presence of the disconsolate relict properly preferred to put it that Mr. Bardell "glided imperceptably from the world and sought elsewhere that retirement which a custom-house could never afford," and the sobs of the relict and of the pledge of her departed exciseman were tempered as winds are tempered to the shorn lamb. But not even Sergeant Buzfuz could have dished up the "Life of Shakespeare" in four hundred and odd pages of invaluable biographical matter like this:

> "Shakespeare was now in the depths of the deep-stirring of his spirit, which has left its record in the Tragedies; the darkest mood was on him; apparantly the mood in which the sense of evil in the world almost overpowered his belief in the essential soundness of life; and the mystery of evil pressed upon the imagination with such intensity that he was tempted to take refuge in fundamental cynicism."—page 314.

But Mr. Mabie can reel off reams of this sort of flubdub and think nothing of it! Here is a bit, reminding us, in its superiority to the relations ordinarily governing such minor matters as subjects and predicates, of that Johnny Skae, who, according to Mr. Mark Twain, once stopped the press in the small hours to insert a mortuary item:

> "Chief among those influences was the lovely scenery by which the poets young imagination was enfolded. Whether he was one of the throng who waited for the Queen on some old-time highway, or stood with the eager crowd who gathered about the Castle gates on the great day of the Royal visit, is of no consequence, what is certain is his familiarity with the Warwickshire landscapes; that fortunate landscape, beautiful in itself and appealing to every imagination because it was Shakespeare's country. There are more striking outlooks than these which are found between Kenilworth and Stratford, there are more fertile and garden-like stretches of country, but there are no where in England happier harmony of the typical qualities of English country; gentle undulation of world and wood, groups of ancient trees, long lines of hedges, slow rivers winding under over-hanging branches and loiter-

ing in places of immemorial (sic.) shade," etc., etc., etc.

Not Halliwell-Phillipps himself could have packed more information about William Shakespeare into a meager 13 lines! There are ten pages of this at a stretch, beginning on page 57, and several hundred more pages of it elsewhere in the book. Though why there should be several hundred pages instead of several thousand; or why Mr. Mabie's "Life of Shakespeare" is in one volume instead of in two, or in twenty, it would puzzle Dundreary himself to find out! When on this trek Mr. Mabie's pen ambles along all of itself! Except for a Dispensation of Providence, or that Mr. Mabie stepped out to luncheon, or happened to think of another book to write, there is really no reason whatever why his Life of Shakespeare should not, like Lord Tennyson's brook, purl on without rift or ripple, in saecula saeculorum!

Some of us used to resent Major Jack Downing's term "hifalutin;" being, (as it is sometimes,) applied by English writers to the intellectual achievements of American "literary fellows." But they will justifiably so apply it, we fear, as long as gentlemen like Mr. Mabie use their pens. Anyhow it is easy reeling for Mr. Hamilton W. Mabie. It is not entirely clear whether Mr. Mabie however seriously he takes himself, and how ever lacking in sense of humor, endorses Mr. Furnivall's wonderful groupes, "The Unfit Nature," or "Under-Burden Falling" groups; the "Sunny-and-Sweet-Time," groups; the "Vexed-with-Nature and-Scolding-Like-a-Wet-Hen" group, (we beg pardon, but that was Mr. Adee's impiety,) though we detect reasons to suspect it on about every page. He has not that French calm of manner which made Shakespearean research with Furnivall a perpetual Society upon the Stanislaus (only that Furnivall himself heaved all the fossils.) But what Mr. Mabie lacks of Furnivallian repose he compensates for in Dowdening us. If he does not out Furnivall-Furnivall, he quite out Dowdens-Dowden, that other Furnivall, and gushes through scores of pages at a sitting, like the sample above indented—bothering to consult such impedimenta as authorities as rarely as possible, lest they intermittently subtract from Mr. Mabie's own Thought, until his Biography of William Shakespeare spreads out into five hundred spongy pages; miry. not to say boggy, with tears, moist impediments to his own speech while his young lady readers, dropping theirs in turn as thick as the Arabian trees their medicinal gums, make walking positively unpleasant not to say unsafe! (Which we flatter ourselves is a sentence Mr. Mabie himself might have written.)

Really there is no actual harm in this sort of stuff that Mr. Hamilton W. Mabie writes —not in bucketsful of it! But it ought to worry us to think that a possible posterity might be taught to believe that it was the sort of thing that we of the United States in the twentieth century not only tolerated but admired!

Upon Moral (or perhaps as Mr. Mabie would prefer, it being the longer word,) eschatological, principles, Mr. Mabie re-writes such propositions as that the theatres of Shakespeare's time were scenically not quite up to the mark of Booth's and Irving's creations! According to Mr. Hamilton W. Mabie, Shakespeare's latest biographer, we

have a picture of a theatre in Shakespeare's time with stately and sumptuously robed ladies and richly clad noblemen in the orchestra chairs. There are ten thousand authorities as to, and thousands of descriptions of, the foul and reeking "dunghills" as Taine calls them, which passed for theatres in Shakespeare's day, and Mr. Mabie could not open one of these authorities (query, has Mr. Mabie opened one of them?) without learning that no decent woman ever entered one of these foul places except masked and disguised as a male. Having launched a "dodger" like this, and finding that it passed in one weekly instalment, Mr. Mabie, the next week, tried another. "The plays are saturated" he ventures, "with nature and natural things!" The plays, you dear Mr. Mabie, are nothing of the sort. They are full of camps and Courts; of war, politics, religion, statecraft, of courtiers, courtezans, soldiers, statesmen, artizens, but "saturated with nature, or what, by some heterophemy, became Milton's "native wood-notes wild"—not at all. The Court goes into the Forest of Arden to pessimize, in "As You Like It," into the King of Navarre's park to flirt, in "Love's Labor Lost;" Bottom takes his hardhanded clowns into "a wood near Athens" to rehearse an interlude; Macbeth seeks the witches on the blasted heat, etc. But if Mr. Mabie will read up in the plays a bit, he will find none of the characters seeking the open to botanize or to construct herbariums! Or possibly Mr. Mabie in his "Heart to Heart" talks with his newspaper readers will confide in them that Edgar's description of Lear's cliff; or the Chorus's description of the field of Agincourt, are "saturated with nature and natural things!" Nobody but Shakespeare's pen, not even the lovely and fluent pen wielded by Mr. Mabie, could have framed such dulcet syrops tinct with cinnamon" as

> "Daffodils, that comes before the swallow dares, and take
> The winds of March with beauty."

or

> "Violets dim, but sweeter than the lids of Juno's eyes
> Or Cytherea's breath."

But it would not have occurred to some of us to label these morsels, evidences of "saturation with nature and natural things!" *A Creme et Curacoa* is not ardent spirits, nor is a *pousse cafe* a debauch, you dear, delightful, innocent, Mr. Mabie!"

Mr. Mabie, feels so completely, however, that his forte is apotheosis and that apothosize something he must, that he even apotheosesises, on a pinch, the putrescent carrion of the old Mystery Play. A publishing house which would put a reprint of one of these old dramas on the market to-day, would find Mr. Anthony Comstock and the whole Society for the Suppression of Crime clattering at his heels. But Mr. Mabie knows his "best hold," and he purs along like this: (page 342.)

"The essence of the Mystery Play was the disclosure of a Divine Power at work, dealing directly with human affairs; the interior union of the seen with the unseen, of the temporal with the eternal, of the human with the divine."

Indeed! Some of us had supposed, dearest Mr. Mabie, that "The essence of the Mystery Play" was simply an attempt to interest a people, who could not read, in the Gospel

narrative by making the Devil the clown and the various sins the Devil's men-of-all-work, and, by horse-play and the broadest indecencies, to hold their attention as against temptations of unscriptural bear-casting, cock and dog fighting, and so on! Some of us, up to this time, had suspected that the half naked clowns who whacked each other with clubs and blasphemed and made libidnious gestures on those scaffoldings in the market places, did not bother themselves much about "the interior union of the seen with the unseen, the temporal with the eternal, the human with the divine! Had Mr. Mabie, forgotten, perhaps, that in only the last week's instalment of his hebdominal "Life of Shakespeare" he had mentioned that "the problem of modern art" was "to harmonize Freedom, Beauty and Joy with moral Sanity, Order and Power? Even the good Homer nodded, and Mr. Mabie need not be ashamed to plead that he was for a moment just a trifle sleepy! Anyhow, he should prefer making a plea of momentary oversight to confessing that his "Life of Shakespeare" is nothing in the world but a farrago of inconsequent, insecutive, incoherent, irreverant and redundant flapdoodle! He confesses nothing of the sort, however, but proceeds (to speak philistinely) to take another whack at those dreams of Beauty, Joy and Moral sanity, the Miracle Plays.

"In Shakespeare this disclosure (i. e. in these Mystery Plays) of an invisible (*sic.*) background against which human life is set, and from the order of which it cannot escape without setting large forces in motion; took on a new and deeper form from the Tragedies which come from his hand in uninterrupted succession."

"Johnny's Skae's item" was bad enough, but from it one could at least infer that the writer had, somehow or other, lost a friend, by some sort of an accident, but will the gods vouchsafe to us what was running in what Mr. Mabie would doubtless call his "mind," when he penned that just too, too lovely thing! These dreams of opulent beauty must not be allowed to intoxicate us and draw us too far from our base of supplies—Mr. Mabie's meanings! We cannot afford to died a Rose in Aromatic pain just yet! Let us bind Iced napkins around our hot temples and dig with patience, and find out somehow, what our dear Mr. Mabie is, in short—Driving At! To the Philistine intellect, the only inteligible portions of the passage is in the last ten words, viz: "The tragedies which came from his (Shakespeare's) hand in uninterrupted succession." But, if inteligible, this is unfortunately, as Josh Billings would say, "one of those things which is not so." What tragedies ever came from Shakespeare's hand in uninterrupted succession? We think we remember at least one interruption in his course!

For the sake of economy in space, only a few further examples of Mr. Mabie's plan of editing Shakespeare facts for the Young Person, can be given, and these we put into parallel columns for rapid apprehension:

TAINE.	MABIE."
"Certainly the folk there (in the theatres) assembled, could scarcely get dis-	"In his life of sustained productivity Shakespeare passed through four periods;

gusted at anything, and could not have had sensitive noses; there was not much cleanliness to speak of. Remember they were hardly out of the middle age and that in the middle age man lived on a dunghill."

(Following Northcote, Stubbs and all the other authorities.)

APPLETON MORGAN.

"If Southampton knew Shakespeare or Shakespeare Southampton, let it be demonstrated from some autobiographical or biographical source. **** Let us find it in some of Southampton's papers, or in the archives or papers of some of his family, descendants, acquaintances or contemporaries, in the chronicles of Elizabeth, Raleigh, Essex, Cecil, Rutland, Montgomery, Camden, Coke, Bacon, Tobie Matthew, Jonson, or of some body alive and in London in or about that date. As a matter of fact as the industrious Mr. Lodge confesses (Wriothesley, &c. III, 185) there is no such record.

GRANT WHITE.

"There is no proof whatever that he was personally known to any man of eminence or of record in the years 1563-1616."

F. G. FLEAY.

"Neither as addressed to him by others, nor by him to others, do any commendatory verses exist in connection with his or any other man's works published in his life-time."

INGLEBY.

It is plain that the bard of our admiration was unknown to men of that age.

a period of joyous and many-sided contact with the world and with men ****** a mood at once serene and tender. He looked upon men with a deep and beautiful charity. ***** He saw with increasing clearness the ethical relation of the individual to Society, the significance of character as the product of Will." &c., &c., &c.

(Three pages of this.)

"The two young men, Shakespeare and Southampton, were brought together by manifold affinities."

"Shakespeare was loved by men of gentle breeding and culture.

(53 pages of this *passim.*)

"A playwright to whom many contemporary writers paid glowing tribute, who counted among his friends some of the most brilliant and influential men of his time."

REV. JOHN WARD, 1662.

"Shakespeare, Drayton and Jonson had a merrie meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted."

Shakespeare in his frequent journeys between London and his native place, Stratford-upon Avon, used to lie at Davenant, at the Crown in Oxford. He was very well acquainted with Mrs. Davenant, and her son, afterwards Sir William, was supposed to be more nearly related to him, (Shakespeare,) than as a.godson only.

Spence, on the authority of Pope, 1730. to the same effect; John Taylor, 1629; Aubrey, 1630; Gildon, 1699; Hearne, 1709; Jacobs, 1716: Chetwoode, 1749; Oldys, 1750; "British Theatre," 1750; "Lives of the Poets," 1753; "Description of England and Wales," 1769; Warton, 1780; Malone, 1780; Taylor, 1810.

On Tuesday, April 23rd, he died."

"The Crown Inn, which stood near Carfax in Oxford, was the centre of associations, real or imaginary, with Shakespeare's journey from the capital to his home in New Place. **** The spell of Oxford must have been upon him and volumes of biography might well be exchanged for an account of one evening in the Commons room of some college when the greatest and most companionable of English men of genius was the guest of scholars who shared with him the liberatory spirit of the new age."

(page 53.)

To proceed with this parallelization would be to print in perpendicular half-columns, Mr. Mabie's entire 500 pages: The above is quite enough to justify the question asked above, "Is the Hamilton W. Mabie a Moral Person?"

To do this sort of thing, is, Mr. Mabie tells us, to satisfy the "problem of modern art!" "The Problem of Modern Art" says Mr. Mabie, "is to harmonize freedom, beauty and joy with moral sanity, order and power." We tremble to think that "The problem of modern art" requires M. Mabie to present us with Caliban as a pream of manly beauty, or in writing Jewish History, to present us with Herod as President of the Palestine Society for the Prevention of Cruelty to Children; or, if he should elect himself to illuminate the lives of the Ceasars, to describe Messalina as a Vestal Virgin! So far as Shakespeare happens to be concerned, those whom this kind of solution of "the problem of modern art" would not irritate, might perhaps propose a problem of their own, viz: "If this is what Mr. Hamilton W. Mabie thinks of Shakespeare what would Shakespeare think of Mr. Hamilton W. Mabie?" But we hope that they will not push things that far! To say that the sentence about harmonizing "freedom, beauty and joy" etc., means about as much as the pulpit utterances of the Rev. Charles Honeyman, that is: exactly nothing at all, would be too

cruel? Perhaps Patience and Lady Jane would dispose of it better. To me, would say Patience "It all seems to be nonsense." "Nonsense? Yes!" would reply Lady Jane, "But O! what Precious Nonsense!" "Papa, potatoes, prunes and prism" said Mrs. General "are all very good words for the lips, especially prunes and prisms. You will find it serviceable in the formation of a demeanor if you sometimes say to yourself in company, on entering a room, for instance. "Papa, potatoes, poultry, prunes and prism, prunes and prism." To prunes and prism, we now learn was that interesting period the Youth of Shakespeare, devoted! With sunny morning face hopping like robin joyfully to school six days o' the week; on Saturdays with his small hand in that of his beloved preceptor Mr. Barlow, he took long walks on Avon's banks, quite another Sanford and Merton' with "Pray sir, why is," etc., etc. "Pray sir, do we not perceive in this," etc., etc. Eschewing such vulgar temptations as drinking bouts at Piping Pebworth, or poaching on Sir Lucy's deer, or the squire's rabbits, small wonder that we get a Blameless Prig such as specially attracts Mr. Mabie to lavish upon him the entire resources of the English language! Only a Blameless Prig could have written those marvelous plays! The mystery of Shakespeare is now eternally solved without the aid of the Baconian Theorists! And Shakespeare was a Blameless Prig!

Still, we suppose for those that like this kind of a Shakespeare, this is the kind of a Shakespeare they like. But those who prefer exact statement, even if not particular as to the facts, Mr. Mabie's habit of loose thinking will perhaps Irritate. When, for example, we read that "Shakespeare's part in Henry VI brought him immediate recognition," and in proof of this, is quoted again as if it was a discovery of Mr. Mabie's, Green's familiar diatribe against the Johannes-Factotum, and the Chetle commentary thereon, an occasional reader might remember that some very recent students, like Mr. Fleay, have found reason for suspicion that the individual aimed at was Marlowe instead of Shakespeare at all! If Mr. Mabie had said that the work of Falstaff and "the Irregular Humorists" in Henry IV. made the plays so popular that they were pirated by the printer and printed in broadsides (the quartos) and so came to be preserved to us to-day, he would have stated the exact truth. No one has ever suspected two hands in the composition of the Henry Fourth. But Mr. Mabie's rapid pen, by long space-writing exigency of the newspaper habit, has not leisure for the mass of modern explorations. What Mr. Mabie wants to be sure of, is, whether the gown hangs in absolutely correct folds, regardless of the lines of the figure he is draping, and aided by a mouthful of pins he will gather in here and let out there, smoothing out wrinkles and adding diapharous frills and Frou-frou, in the height of his ambition to be a complete lady's maid among the Biographers of Shakespeare! Possibly it may all work for good, possibly we have our compensation in that he has turned out a Life of Shakespeare which can be safely put into the hands of the Young Person without bringing a blush to its cheek by suggestion that Herder's 'immense figure of a man', was not always and altogether his grandsire incut alabaster! If so, why then so good. But we doubt it!

It does not in the least bother Mr. Mabie that the study of Shakespeare is full of pitfalls other than moral ones; that there are textual man-holes everywhere; that a little learning is rarely anywhere so dangerous as in these paths. He foots it just as featly here and there. If, for example, Mr. Mabie, does not know, surely it is not necessary that the ordinary reader should realize as he reads his Shakespeare, that he is perusing a selected and a complex text; that this passage is not in a first quarto or a third quarto, or is otherwise in one of the folios, or that another is not in any folio or quarto, or dates from the eighteenth or nineteenth century, and so on and so on. What matters it? This is all "Shakespeare," and Mr. Mabie is no less a valuable sign-post to lead young ladies of both sexes to reading Shakespeare because he does not suspect these things and therefore does not mention them to others. But is perhaps a little disappointing, possibly a trifle irritating, to a student to run against these miry blunderings. Had Mr. Mabie consulted any tolerable edition of the Plays and learned, for example, that it was "poor piddling Theobold" and not Dame Quickly who said that Falstaff on his death-bed "babbled o' green fields!" But consider the consequences had he happened to have discovered this! He would have been debarred the pleasure of telling us what his friend "Mr. Locke Richardson" thought about the aforesaid green fields. To reflect that if Mr. Mabie had only had leisure, how, instead of such new names as "Locke Richardson," "Prof. C. H. Herford," and "Mr. George C. Wyndham," (doubtless all good friends of Mr. Mabie's and so mentionable on the Furnivallian plan, but new names among the prophets to us, at any rate) we might have had hundreds of pages of Mr. Mabie's choicest insight! But then, alas, that old lady who died so long ago as 1862, (cited as authority by Mr. Mabie) might never have been heard from among the hundreds and thousands of Shakespearean students whose lifetime have been loaned to the very drudgery which Mr. Mabie has so happily escaped.

Perhaps it is that, in this Age of Ink, the man who does not write a book is a Public Benefactor! If there remaineth any sanity in the dictum that no one shall write at all except in matters wherein he is Authority, and that tours de force are sins to be answered for at the Day of Judgment, then Mr. Hamilton W. Mabie is a sinner before all that have gone before him. For he is not, and has not become in this book, Authority on matters Shakesperean. And he has not even had the excuse of a tour de force! He has no case to make, no theory to advocate, no plea to urge. A mere figment, of course of no consequence in comparison with the gain to Adolescence of a real Blameless Prig, not to mention Mr. Hamilton W. Mabie himself as harmonizer of Freedom, Beauty and joy with moral sanity, Order and Power, and Grappler-in-general with the Problem of Modern Art! But grappling with the Problems of Modern Art is not exactly a "Life of Shakespeare." It will hardly suffice to allege as an excuse for Mr. Mabie's twitter of soulful sunsets and throbbing sympathies to conceal slipshod unfamiliarty with what he is talking about, that Shakespeare has been written to death, and that there is really nothing to be done but to embrace with idolatrous fancy what is already in print. Some things yet remain which

(not to interrupt the flow of soul into his typewriter too long of course,) it might be profitable to look up. Where, for example, did Shakespeare get his information as to the effect of tears upon white-hot metal; the Talmudic drop of poison in the corner of the moon; the tides in the Bosphorus which "ne'er know returning ebb;" the business methods of Mytelene brothels two or three thousand years before his birth; of a wolf having been hung for eating a live man, and so on? We really can afford to leave all these puzzles to the Baconians. Have we not a Life of Shakespeare by Mr. Hamilton W. Mabie?

If it occurred to Mr. Mabie that if he must write about Shakespeare, it would have been judicious to himself to read up about him first, possible he might have earned a niche for himself, not in the school of Messrs Pecksniff, Podsnap and Waldengarver. (A little Shakespearean information is not a dangerous thing but in the entirely proper school of Miss Blanche Amory and those ladies' Tea-and-Shakespeare Societies, of which (at least if we count in with them the Ice Cream-and-Shakespeare Clubs,) there are some ten thousand or more in these great United States! As it is, we doubt if even to the Tea-and-Shakespeare people Mr. Mabie's soulful typewriter will not come, in time, to be a Bore.

The utmost that can be said of this book, is, we fear, that some things in it are not worse than some others! If Mr. Mabie had called his work "Chats about Shakespeare," or "Evenings with Shakespeare," or "Ice Cream and Shakespeare for the Ice Cream and Shakespeare Clubs," or even, borrowing a title from Goldsmith, "Shakespearee and the Musical Glasses," this review need not have been written. But Mr. Mabie must not sulk by being weighed by his own titular estimate of his own unctious, not to say saponaceous, book! Thoroughly bad as the book is; supremely lacking as it is in either competence, manliness, timeness or raison d'etre; insufferable as is its utter lack of manly fibre and its substitution of pale and green-sickly sentimentalism for research, and lazy and slushy wordiness for facts and records,—these are not the worst of Mr. Mabie's sinnings! He had all the authorities at his elbow. He had a weekly newspaper to print his material in as fast as he gathered it, so that he should not be dismayed at the bulkiness of his own transcribings. His worst sin is that he has thrown at the public another superfluous volume, and cumbered just to that extent our over-crowded bookseller's columns with five hundred more pages of silly and buttery padding.

The publishers have done their best to atone for the superfluousness of the book by beautiful letter-press and binding and by illustrations, (not always new, but still pictorial.) But neither they nor Mr. Mabie's friends and clacquers can give his volume even the average life-time of an unneeded "alms for oblivion."

TWO VOLUMES OF MENTAL AND EMOTIONAL ENRICHMENT AND EXCEPTIONAL POETICAL INSIGHT.

How to study Shakespeare, by William H. Fleming, &c., with an introduction by W. J. Rolfe, Litt. D. 2 vols. cloth, 16 mo pp. 444-334. New York, Doubleday & McClure Co. $1 00 per vol. Net.

"389. What examples of balance and proportion are there in this play?"

"*Ans.* Duke Senior *vs.* Duke Frederick. Orlando *vs.* Oliver. Jacques *vs.* Touchstone. Hate, Eg. of Duke Frederick, of Oliver *vs.* Love. Eg. of the four pairs of lovers." Vol. 2, p. 135."

"[Could marry the wench for.this device.] By this remark Shakespeare foreshadows the marriage of Sir Toby and Maria." Vol. 1, p. 89.

"167. In what other plays does Shakespeare make Dramatic use of Ghosts?"

"*Ans.* Cf. p. 134."

"178. What is, at this time, Macbeth's emotional and moral condition?"

"*I am in blood.* Seq." Vol. 1, p. 247.

"What description of the outcome of the trick on Malvolio which is equally descriptive of the outcome of the drama, does the clown give?"

"*Ans. The whirligig of time brings in its revenge.*" Vol. 1, p. 94.

The duty of reviewing 778 pages of this sort of thing has been spared us by the thoughtful publishers, who affix to each of these volumes the following final opinions of Mr. Fleming's Masterpiece, viz:

> "An addition to Shakespearean Literature which is of real and permanent value"—(Frederic G. Smedley, President N. Y. Shakespere Club)—in which nothing is more evident than the certainty and brevity of your (Mr. W. H. Fleming's.) touch throughout"—(Prof. Barrett Wendell, Assistant Professor of English, Harvard University.) "Which shows not only thorough study and knowledge of the subject in hand but exceptional poetic insight (Geo. Lansing Raymond, Professor of Esthetics, Princeton University.) And the Asst. Editor of the Standard Dictionary, (which Mr. Fleming, on p. IV of his Volume II, says that he considers "*facile princeps* among dictionaries") writes that "indeed he does not see why the ordinary reader or student needs any notes other than those Mr. Fleming has supplied for the eight plays selected."

But even such glowing words as these fail to adequately describe the entire opulence of this intellectual feast here lavished upon the purchaser of these volumes for the small sum of One Dollar per volume. For no less a personage than Dr. William J. Rolfe, of

Cambridgeport, Massachusetts, has prefixed to Mr. Fleming's Exceptional Poetic Insight the following Gems of Thought:

> "An eminent editor of Shakespeare used to say that when he heard a person talk of being familiar with Shakespeare he would ask him if he had ever read Cymbeline, and in nine cases out of ten he would have to say he had not." Vol. I. page I.

Or this, in which the good Doctor succeeds in capturing the sweet careless rapture of Mrs. Lydia E. Pinkham herself!

> "I once knew a gentleman, graduate of College (*sic*) and the author of several successful books, who had six or eight of the standard editions of Shakespeare in his library which cost him six hundred dollars. I was not a little surprised when he told me that he had never read a page of Shakespeare until he happened to take up my Edition of the Merchant of Venice, which I had given him * * * He read it through with keen enjoyment, and from that day to his death, Shakespeare was one of his favorite authors." Vol. I, page IV.

Mr. W. H. Fleming's Emotional Enrichment (which he secures mostly by use of such abreviations as "cf," viz., "eq," "seq," &c., and the like, and Dr. W. J. Rolfe's Thought, all for a dollar a volume! Surely, as Artemus Ward would say "This is 2 mutch!" "Here's richness!" cried Mr. Squeers. "Only by using my book can one see into the heart of Shakespearean Dramas, and derive from them mental and emotional enrichments, which consummation devoutly to be wished can be fully attained by the method of study pursued in this book, and I believe by no other. See preface to Vol. I!!!" shouts Mr. Fleming! (Vol. II, page IV.

"We hope it will be read in other Towns!" said the Resolution of the Frogtown Social Science Congress *in re* Si Doolittle's learned paper. "Is Cats to be Trusted." "When I start my next set of Students in Shakespeare, I shall be *so* glad to point out your book to them," writes Dr. Thomas R. Price, Professor of English in Columbia University, to Mr. Fleming—Happy Students! And Prudent Dr. Price!

Incidentally we note that there is a neat little box 3½x4½ inches, entitled, "A Study of Shakespeare, An Instructive Game, Compiled and Copyrighted by the Shakespeare Club, of Camden, Maine," which, although claiming none of Mr. Flemings's "Exceptional Poetic Insight," or private peep into the heart of Shakespeare, is really not in the least a Bore, but (those who have played it assure us) enables one to pass a really delightful evening. Perhaps even Mr. W. H. Fleming might derive Enrichment, mental, if not emotional, from a turn or two at it. If he will keep at his elbow, not only "*a facile princeps* Dictionary," but a copy of any good English grammar, anybody can see that he will yet achieve results that the world will not willingly let die. As it is, Dr. Rolfe tells us this is the only book of its kind on earth (Vol. I, page II,) for which, as Charles Lamb would say, "Let us thank God!"

A FOUR TEXT HAMLET.

In 1892, when the Bankside Shakespeare as had been completed by the issue of its twentieth volume, The New York Shakespeare Society issued proposals for "A Four Text Hamlet."

The four texts to be arranged in quadruplex were: First: A conjectural Title page and text of the first Hamlet, presumably made by Kyd. Second: The first quarto of the Shakespeare Hamlet of 1603. Third: The Second Quarto of 1604; and, Fourth, the First Folio text of that play.

The effort to construct the first of the above texts found plenty of perfectly authentic material at hand for suggestion; and, as to the rest of the project, of course it was only necessary to interset, into the Bankside parallelization of the first Quarto with the First Folio version,–the text of the Second Quarto. And the Society believes that the presentation of these Four Texts upon one set of pages, would and must, settle forever and in the nearest way, any doubt that the Hamlet narrative in its Dramatic versions (which certainly compared with either the Saga of Saxo, or the constructed version of Bellforest-are Eclectic,) was a thing of deliberate experimentation and of growth between the years 1593 and 1623.

Lack of means to print so costly a work as this FOUR TEXT HAMLET would be, and other interruptions, (but chiefly the lack of means,) prevented the appearance of this work, which the New York Shakespeare Society fairly regarded as its crowning possible achievement. It is now proposed, however, to soon begin in the pages of NEW SHAKESPEAREANA, the publication of this careful and important project, and to carry it herein to completion.

By way of preface to A FOUR TEXT HAMLET therefore, it is proposed to very briefly recapitulate the state of affairs in the period regarded, as follows:

Thomas Nash in his "Epistles to the gentlemen students of Both Universities," prefixed to Greene's MENAPHON, printed in 1589, alludes to a play called Hamlet "full of tragical speeches." Lodge's Wits' Miserie speaks of a character who "walks for the most part in black under colour of gravity, and looks as pale as the vizard of the ghost which cried out miserably at the theatre like Oister wife, Hamlet, 'Revenge.'" This cry of "Hamlet, Revenge" appears to have been a prominent feature of the play we are looking for, because in Satiromastix, by Dekkar–(1602)–a character quotes it again exactly as before, "Hamlet, Revenge!" and appears to say that the play containing it can be seen, or was to have been, or had been, seen at Paris Gardens. Again, in Rowland's

NIGHT RAVEN, (apparently another illusion to Hamlet's customary garb of sullen black) a scrivener who has had his cloak and hat stolen, exclaims, "I will not cry 'Hamlet, Revenge my greeves.'" (This latter being in 1620, of course may be an allusion to the Shakespeare play, though, as there is no exact passage, "Hamlet Revenge" in the latter, it may refer to the old play.) In "Westward Hoe, (1607) we have the passage "I, but when light wives make heavy husbands, let these husbands play mad Hamlet and crie Revenge! (Here it is Hamlet and not the ghost who utters the cry!)

Again: In Sir Thomas Smithes VOYAGE AND ENTERTAINMENT IN RUSHIA, (1605) there is a comparison of a madman to a "Hamlet" thus: "A first but no second to any Hamtet, and that now Revenge, just Revenge was coming with his sword drawn against him, his royal master and dearest sister to fill up those murdering scenes."

Again: In Dekkar's DEAD TERM, 1608, "But furious Hamlet would presently eyther break loose like a beare from the stake, or else so set his pawes on this dog that thus bayted * * * they both looked like mad Tom of Bedlam."

Again: "If any mad Hamlet hearing this, smell villaine and rush in by violence to see what the tawney devils are doing, &c." is a passage in Dekkar's LANTHORNE AND CANDLELIGHT OR THE BELL AND MAN'S SECOND NIGHTES WALKE, (1608.) And yet again: "A trout, Hamlet with four legs," (which might suggest very like a whale,) from Clark's PAROEMIOLOGIA ANGELO LATINA, OR PROVERBS IN ENGLISH AND LATIN, 1639.

Since, therefore, it is hard to accept even those of the above which chronologically might have been so, as reference to Shakespeare's play,(for Shakespeare's Hamlet was certainly only a "madman" by inference or construction, he does not rant or tear persons to tatters, nor does either he or the ghost exactly couple the words "Hamlet, Revenge," (though the word "Revenge" is familiar on their lips,) every student has accepted an earlier play, and assigned it, for want of reason to assign it otherwise) to Kyd or Kidd. To argue the question visually, then, let us endeavor to resurrect a Kyd text.

The only available working basis is evidently, a retranslation back into English of the "DER BESTRAFTE BRUDERMORD ODER PRINZ HAMLET AUS DANNEMARK," which turns up as having been acted in Germany by English actors who went by sea the Low counties and thence meandered into Germany, in or about the years 1585–1589 giving performances as they went. These actors, we may say, were not Shakespeare's actors. (There is no reason to believe that Lord Strange's company, of which Shakespeare was a member, or any of the other combinations in which he was at any turn a co-proprietor, ever were obliged to go in a body to Germany to earn a competency. Nor did actors–nor anybody else, travel for the love of it or for adventure in troups in those days.) But the Lord Chamberlain's Company may have done so, and there was a Drama called Hamlet in the repertoire of that company as we learn from Henslowe's invaluable Diary, where it is recorded that this Hamlet was played at Newington Butts by "My Lord Admiral and My Lord Chamberlain men, June 1594." The assumption is not

uninteresting and the conceit may be followed not unprofitably.

If accepted, we will have to believe about this early play of Kyd's: First, that the old play was pretty much like the usual round of ante-Marlowean Dramas–a good deal of "horse play and noise," a seduction, a suicide or two, and of course several murders. For the seduction, the most popular form was the seduction of a lady-in-waiting to a sovereign, by the Prince, tha sovereign's son. The heartlessness of the betrayed girl being told by the Prince on revealing her condition to go to a "unnnery" (*i. e.* a house of prostitution) was, to be sure, not conventional. Why the old Saga was pitched upon we cannot of course conjecture, except that the Belleforest version of it had caught the public taste and like the old tale of Apollonius of Tyre–was used probably at random to spare a playwright inventive labor.

It is to be remembered that whatever the result of our proposed argument no altenuation of conjecture will remove from Shakespeare the glory of his own masterpiece. From no source, Saga or Belleforest,Kyd or German version, did Shakespeare draw a morsel of what we receive in this Hamlet. An item here and there that Hamlet was or learned tobe mad, that he stabbed an eavesdropper (under a pile of straw or behind an arras) is not considerable. The foremost drama of the heart of man remains Shakespeare's.

For uniformities sake we assume in our connectural work that Kyd's drama was printed in quarto in 1594, the year Henslowe records its presentation by the Lord Chamberlain's Company at Newington Butts, and we have constructed a title page with that date, from a title-page to another play also performed by the Lord Chamberlain's Company in that year. The two title pages following are of course those proper to the first and second quartos. We have taken the license to use for a fourth title page, to preface the 1623 version, that of the Fourth folio of 1611 (or 1615) as it would seem that the figures make it read.

The name AMLETH was of course pronounced AMLET–the final H being silent by asperation as Frenchmen as well as Englishmen asperated then, and so becoming, in Belleforest's editlon–HAMLET. By using it in this form, Shakespeare's auditors, and doubtless he himself, called the noble title-role "Amlet."

It is to be remembered that with the play of Hamlet that we must account for English actors in Germany at all. The question has often been asked why Shakespeare removed Hamlet, who was born in Jutland, to the Castle of Kronborg, near Helsingor, in Seeland; and how he came to have such a curiosly exact knowledge ot the local conditions of the little seaport. These questions are answered amply by entries in the "Monnetz Besolding og Kostpendinge, etc. (monthly pay-roll and board account,) of the city of Elsinore, January 22, 1585, to January 22, 1587, eight month's pay-roll, page 10. (Original in the Royal Archives, Copenhagen.) In this is an entry in the year 1585 of a disbursement of 4 skilling to repair a board fence between the premises of Lauritz, the town clerk and the yard of the Town Hall " which the people broke down the time the English played in the yard." That is to say, that in that year,certain English actors gave a theatrical performance in the

yard of the town hall, and that in crowding to see them, the fence was broken. Later, in 1586, this same troupe of English actors, (or another one, and probably the same,) returned and entries are found which Mr. Jacob A. Riis translates thus: "XXXVI thaler, Wilhelm Kempe, instrumentalist, got two months' board for himself and a boy named Daniel Jonns (Jones.) He had earned pay from June 17, when he took service. In addition a months' pay was given him as a parting gift. In all, three months at twelve dollars per month.

THOMAS STEPHENS.
GDORGE BRYAN,
THOMAS KING,
THOMAS POPE,
ROBERT PERCY.

These five instrumentists and mummers entered the service on June 17, and from that time to the end of this, the eighth month, which is the 18th of September, making three months and three days at six daler each per month, the amount is 8½ daler 3 skilling each; together 92 daler 15 skilling, for which Thomas Stephens has given his receipt.

Now William Kemp is widely recognized as one of Shakespean actors–or of his date–in London. George Bryan and Thomas Pope, afterward, if not then, up to the very year "Hamlet" was published (1603) were Shakespeare's associates.

"The fact that their names are misspelled in the Elsinore ledger does not signify. They afterward went to Dresden, and there Thomas Stephens, who in Denmark had been Stiwens, became T. Stephan; George Bryan, from Jurgenn Brienn in Elsinor, got to be G. Beyzandt, while Pope became Papst. But there they signed their own names on the register besides the German contortions, and identification is made easy. There is no doubt about that part of it; about Koning being Thomas King, or Persj being Robert Percy, though the Germans spelled him Rupert Persten."

Mr. Riis's paper in *The Century*, is a valuable one. As to the "heavy-headed revel" which to Hamlet's mind, is more "honour'd in the breach than the observance." Mr. Riis remarks that a Master William Segar, who visited Kronborg in the year "Hamlet" was published, to help invest the King with the Order of the Garter, writes of the King's visit on board, that "every health reported sixe, eight or ten shot of great Ordinance, so that during the King's abode the ship discharged 160 shot." "It were superfluous," he exclaims in describing the "solemn feast" to the ambassador, "to tell you of all the superfluities that were vsed, and it would make a man sick to heare of the drunken healths, vse has brought it into a fashion, and fashion made it a habit, which ill beseems our nation to imitate." (Note-book of William Segar, Garter King-at-Arms, July 14. 1603.)

So the body of Shakespearean history is growing constantly! and it will soon be impossible to claim that we know next to nothing of Shakespeare, or that he made no personal impression on his contemporaries.

[*To be Continued.*]

THE CATALOGUING OF FIRST FOLIOS FROM AN AMERICAN POINT OF VIEW.

The two letters subjoined, have lately appeared.

TO THE EDITOR OF THE SUN—*Sir:* Mr. Sydney Lee, of London, who has quite recently taken all Shakespeare for his province, is writing letters to the literary newspapers inviting all owners of First Folios to send descriptions of them to him, presumably so that he, Mr. Lee, can get the personal eclat of preparing a descriptive directory of First Folios, &c., a work which The New York Shakespeare Society performed more than twelve years ago for the city of New York, (of which city Mr. Lee appears never to have heard,) and which I believe other Shakespeare societies have performed for their localities over and over again.

If there is to be any considerable response from the United States to Mr. Lee's invitation, I suggest that some stipulation be obtained from him that, in preparing his directory, he condescend to remember that there is such a territory as the United States on the map, or such a dot thereon as the city of New York, (in one library in which there are more copies of the First Folio than in the British Museum in Shakespeare's own capital itself.)

If it were not that, for more than seventy years "Americans," (that is, citizens of the United States) have been paying any price demanded for Shakespeare Quartos and Folios, or for any vestiges of Shakespeare, whereas Mr. Sydney Lee only appeared upon the scene about three years ago, this letter might sound invidious. But unless a Shakespeare Quarto or a Shakespeare Folio loses its verity as an original by crossing the ocean, it seems to me that Mr. Lee's performances justify me in writing it.

APPLETON MORGAN,

New York, April 19. President of The New York Shakespeare Society.

TO THE EDITOR OF THE SUN—*Sir:* The published results of my researches into Shakespeare's life and work have met with so generous a reception in the United States that I cannot bring myself to write in any but a friendly spirit of any critic of mine who is a citizen of the United States. In a letter which Dr. Appleton Morgan, President of the New York Shakespeare Society, addressed to you recently, he did not write of me with courtesy, but I have no wish to complain on that score. I merely trouble you with this communication because Dr. Morgan has, I hope, inadvertently misrepresented my special Shakespearean research in which I am at the moment engaged.

The delegates of the Clarendon Press of the University of Oxford resolved some time ago to publish a new photographic fac simile of the Shakespeare First Folio. I accepted their invitation to supply a preface. The situation thus created offered a fit opportunity for collecting information as to the precise number and whereabouts of extant copies of the valuable volume. Although Shakespearean students and collectors have long recognized the utility of carrying out such a project, and some important endeavors

have been made both in England and in America to treat the subject locally, a universal census on an exhaustive scale had not yet been attempted.

I am fully conscious of the value of the work done for New York for the Shakespeare Society of that city. I appreciate very highly the labors of the late Mr. Justin Winsor, of Harvard, in a like direction; I am well acquainted with the efforts of Mr. Ingleby in this country. But these gentlemen would be the first to admit that they only set themselves the task of dealing with portions of the field. Dr. Morgan is in error in stating that "other Shakespeare societies" than the New York society "have performed" this kind of work "for their localities over and over again." As far as I know, the New York society can claim the distinction of being the only Shakespeare society that has ventured upon it.

It is my ambition to do for the whole world what the New York society has done for its own district. From the correspondence that has reached me I feel that Shakespearean students and collectors both in England and in the United States are practically unanimous in regarding as of genuine public service the endeavor to render exhaustive that census of Shakespeare First Folios which it is intended to publish with the Clarendon Press facsimile.

The full success of the present experiment must largely depend on the good will and magnanimity of present owners of the volume, and it is a great pleasure to me to record that, as far as I have gone in my research, I have experienced every mark of good will and magnanimity at the hands of such owners of the First Folio as are citizens of the United States.

London, May 7. SIDNEY LEE.

A gentleman who offers himself to perform a certain work cannot object if he is questioned as to his equipment or competency to perform it. Mr. Sydney Lee's response to the warning of the President of the New York Shakespeare Society is that he has already been selected by a firm of London Publishers to take a census of all the first folios in existence. It would seem then, that nothing remains except to examine into how he has performed other labors where "Americans" were concerned, and how much equity "Americans" have, or may expect to receive, at his hands. The market value of a first folio might be effected by an error in its description, and so, even from the lowest standpoint; the standpoint of dollars and cents; Mr. Lee's equipment for his appointed task is examinable.

We are afraid that Mr. Lee would have had reason for considering the President of The New York Shakespeare Society "discourteous," had he turned over to Mr. Lee certain of the letters received by the New York Shakespeare Society, complaining that in his "Life of Shakespeare," while profiting by the labors of his predecessors, English, German and American, he appeared careful either not to name them, or only to name them as his authority for comparatively immaterial matters, thus—unintentionally, of course—inviting an inference that to his, Mr. Lee's, researches only, the world was at last indebted for the real facts as to William Shakespeare. Here are a few extracts from our correspondence.

One gentleman writes:

"In his meagre twenty-one lines (page 341) on American Shakesperean scholarship,

(1,294 works and 214 editions, according to a catalogue before me, not counting works on Bacon-Shakespeare mare's nests,) Mr. Lee mentions Dr. James Russell Lowell. Surely he could have mentioned no higher or abler writer! But, as Mr. Lowell in all his life only lightly touched Shnkespeare twice – once in his "Shakespeare Once More," and once in his "Richard III," in which he held that play to be for certain reasons unauthentic, neither of which essays were intended to be either specific or scientific work, Dr. Lowell himself is probably smiling now from the empyrean (or will when he reads Mr. Lee's wonderful book) at being found among Shakespearean specialists!"

An other member writes:

"In a list of only 75 works on Shakespeare (I have over 1,000 in my own incomplete collection,) Mr. Lee mentions (page 363) as "the chief monographs on special points in Shakespeare" such tiny little brochures of pure tour-de-force as Thom's "Was Shakespeare Ever a Soldier," G. F. Green's "Shakespeare's Crab-Tree," William Blades's "Shakespeare and Typography," C. H. Bracebridge's "Shakespeare no Deer-Stealer," D. H. Madden's "Diary of Master Silence," all of which, I classify as "Skits on Shakespeare," and not one of which did its author intend to be taken seriously." Mr. Lee, however, gives this list seriously in a chapter headed, "Sources of Biographical Information."

Callow as this is, it is not even a competent list of "Skits." Had it included the best Skit of all, Sir Edward Hamley's "Shakespeare's Funeral," published in London less than a dozen years ago, it would at least have given informetion of some importance to a student of Elizabethan manners!

Still another gentlemen complains that tne above 23 lines of "American" mention, occur in a chapter of 25 pages, headed "Biography," and cites (page 341) but eight Amerecan names, seven of which names are: James Russell Lowell, Edwin Forrest, Junius Brutus Booth, Edwin Booth, Charlotte Cushman, Ada Rehan and E. A. Abbey. The eighth name is very properly, Horace Howard Furness, of whom Mr. Lee appears to have heard as "Mr. H. Howard Furness, of Philadelphia," (page 323.) But one correspondent thinks that he remembers at least three somewhat eminent citizens of the United States, Guilian C. Verplanck, Richard Grant White, and John Bartlett (author of the magnificent concordance of some 390,000 entries, who perhaps did as much for Shakespeare as some of these seven!"

If Mr. Lee, however, bases his claim to competency for cataloguing our United States First Folios, to the Life of Shakespeare he published in 1898, it might be added that the general tenor of complaint on both sides of the water, of Mr. Lee's work was not as flattering as it might have been. Certain of our correspondents complained that of Mr. Lee's 476 page "Life of Shakespeare," only 45 pages were occupied with the "Life," and these were drawn from the ninth edition of Dr. Halliwell-Phillipps' "Outlines," (though Mr. Lee only cites the fourth, and says that this was the final edition.) while the remaining 431 pages were devoted to yet one more theory of the Sonnets, and to a biography of Southampton. Indeed, Mr. Lee, while freely using Dr. Halliwell-Phillipp's material, is kind enough to approve of that scholar's fifty years of devotion to Shakespearean matters as follows:

"James Orchand Halliwell (afterward Phillipps,) in 1881 began the collection and publication of materials for a full biography." As the only record assigning the Sonnets to Shakespeare is Mere's statement made eleven years before their appearance, that Shakespeare had passed certain "Sugared Sonnets" in Mss. around among his private friends; and as the severest search among Southampton's family archives, muniments and papers, for two hundred years, had failed to unearth a scintilla of a trace that that nobleman had ever enjoyed the honor of Shakespeare's acquaintance—our correspondent seems to think this hardly an adequate "Life of Shakespeare" for nineteenth century demands. Still another correspondent, on the appearance of Mr. Lee's first edition, wrote "well, here are all the old yarns we have worked for fifty years to eliminates, all back again! Again, Queen Elizabeth crosses the stage and Shakespeare in the role of Richard III, and lifts her glove with an impromptu distich. Again, my Lord Southampton presents Shakespeare with about $100,000; the King writes that autograph letter. etc., etc."

Such is the judgment and the savor of equity which "citizens of the United States," (or even an Englishman, if he happen to have been, as was Dr. Halliwell-Phillipps, a member of The New York Shakespeare Society,) may expect from Mr. Sidney Lee if he be allowed to catalogue these First Folios! We notice, too, that Mr. Lee says that the President of the New York Shakespeare Society is in error in stating that "other Shakespearean Societies have performed this work, (*i. e.*, cataloguing First Folios,) for their localities." It is not Mr. Lee's fault that, in the course of preparing a sketch of the Life of Shakespeare for a Biographical Dictionary, he has not been able to get the output of 250 years of Shakespeare study, and the contents of some 27,000 volumes at his finger's ends. But in his new work as census maker of First Folios, it certainly may be counted his misfortune!

If Mr. Lee is in the mind to make this census, we know of no law that will stop this or any other Shakespearean recreations he may attempt. Perhaps if he tries again and perseveres in trying, he will come in time to do very nice work. And it speaks volumes to his praise that Dr. Morgan's brief letter in The Tribune has brought him in just one month, to speak so sweetly of "Americans" and of their really very considerable collections of Shakespearean originals.

It is pleasant to know, over Mr. Lee's own signature, that his "researches into the Life and work of Shakespeare" have met "so generous a reception in the United States." As any little favors like that our people are quick to appreciate, we think we can understand our gratitude—probably our tearful gratitude—and what must have been the warmth of its expression. If we could only have had an occasional caravel from some British port, (say Bristol or Milford Haven,) or if some British publisher had only sent a printed book to these darkened shores in all those wasted years from 1616 to 1898—the year illuminated by the appearance of Mr. Lee's masterpiece—we might have missed the "Joy"-as Mr. Hamilton W. Mabie would say-of hearing of Mr. Lee and of Shakespeare simultaneously.

Mr. Lee says that he has "experienced every mark of good wili and magnanimity at the hands of such owners of First Folios as are citizens of the United States." The "owners of First Folios who are citizens of the United States" certainly found a considerable draft upon their "magnanimity" drawn in Mr. Lee's first edition of the "Life of Shakespeare!" and are proud to think that they honored it to Mr. Lee's satisfaction. What Dr. Morgan asked of Mr. Lee in his letter was to "condescend to remember that there was such a territory as the United States on the map," and lo! he *has* condescended!

The burden of thls notice of Mr. Lee and his chipper proposition to pass finally upon Shakespeare Folios, their value, condition, etc., is not that the New York Shakespeare Society covets the servile work involved therein for itself or its members. It is rather to suggest a new line of reflection, namely: Is it possible that what Dr. Lowell called "a certain condescension in foreigners" arose from our occasionally finding it convenient to employ foreigners to do for us what, by reason of more congenial or more lucrative employment, we did not care to do for ourselves? Does the Chineese laundryman for example, despise Americans because they are unable to wash their own soiled linen, but must send across the seas for him? Could it possibly have occurred to Mr. Lee that the New York Shakespeare Socieiy does not grasp the situation which affords a fit "opportunity for collecting information as to the precise number and whereabouts of this valuable volume" because it had higher work to do?

A LIST OF ONCE USED WORDS IN THE PLAYS.

It is not by any means an easy matter to determine what is a once-used word in the Plays. Do often used words, become by hyphenation a once-used word? Does the prefix "un" to a common word make it a once-used word? Are we to count as such, contraction or mispronunciations, such as "'spital" for "hospital," "libbard" for "leopard," "worts" for "words," "fishonomy" for "physiognomy?" Or, is a once-used word, a word used but once in a certain sense; as "lodged," respectively, in the sentences, "Though bladed corn be lodged," and "there be two lodged together," (both of which occur in one play–Macbeth!" "Waging war" and "waging" (that is hiring) "men!" Should we be so punctillious as to say that the preposition "in" is a once-used word in Shakespeare, when used as a verb, "He will in?" And how about words used but once in a single play, though occurring several times in that play?" As "accost," which occurs twice in Twelfth Night, but in no other play? Should we say that "mobbled" is a once-used word, when, as a matter of fact, Hamlet uses it thus in the Players speech, which Polonius echoes, thus making it a twice used word in the play of Hamlet alone.

It is computed that an average uneducated person used in his dialect, or in his share of the venacular, some five hundred words, which entirely cover his desires, his pleasures and his necessities—while the average tradesman will find two thousand sufficient, and the educated man of common sense and affairs will employ at the most but four thousand. Milton's vocabulary was but between seven and eight thousand; Homer used but nine thousand. Five thousand two hundred and sixty words exhaust the vocabulary of Dante's *Divina Comedia.* In King James' Bible the different words were reckoned by Marsh at rather fewer than six thousand; Renan's estimate is five thousand six hundred and forty-two. (The number of titles in Cruden's Concordance has been found to be greater by more than a thousand, namely, 7,209, but this includes proper names.) Robinson's Lexicon of the Greek Testament counts about five thousand five hundred. According to a strict list of once-used words Shakespeare uses once only; and, with a prodigality which he alone could have afforded, forever afterwards discards, more words than Dante employed for his master-work.

In volume Five of The Papers of the New York Shakespeare Society, Professor J. D. Butler points out that in the following nine lines, which are almost consecutive,

the words in italics, numbering nine (ten, if we count *lash*, which is nowhere else employed in the sense of a thong or cord of a whip,) make their entrances and exits once for all.

"In shape no bigger than an *agate-stone*,
Her *wagon-spokes* made of long spinner's legs,
The cover of the wings of *grasshoppers*,
The *traces* of the smallest spider's web,
Her wagoner a small *gray-coated* gnat,
Her whip of cricket's bones, the lash a *film*,
Time out of mind the fairies' *coachmakers*,
And sometimes comes she with a *tithe-pigs* tail,
Then dreames he of another *benefice*."

And yet Romeo and Juliet, the play from which this passage is extracted, was among Shakespeare's earliest efforts. Though a prolific writer for twenty years afterward, he had no occasion for any of these words even once again—and repeated the phrase "time out of mind" only on one occasion.

While, again, in a single line in Hamlet, every word is a once-used word.

"Unhouseled, disappointed, unanneled."

Stimulated by the remarkable state of affairs as to Shakespeare's once-used words to which Professor Butler called attention, certain members of the New York Shakespeare Society have prepared, with great labor, a list of words absolutely used but once. Answering all the above questions in the negative, except that they have been unable to omit words formed by the prefix "un," or the suffix "ly," forming the adverb. And it is believed that the list so formed consists of actually 5,436 distinct vocables. Surely such a list is an identification of Shakespeare beside which no other identification is necessary. If an examination of this list reveals that scarcely any of these 5,436 words occur in the Poems, each student will be able to draw his own conclusion. But we may be sure that these conclusions, whatever they are, will not agree. Nobody, or almost nobody, ever agrees on a Shakespeare question.

It is supposed that the entire list known as Shakespeare's Plays and Poems alike was composed prior to the year 1611, and yet English was an unknown branch of English education in 1612 according to John Brinsley who in that year in his "The Grammar School" says "There seems unto me to be a very main want in all our grammar schools generally, or in most of them. Whereof I have heard some great learned men to complain that there is no care had is respect to train up scholars so as they may be able to to express their minds purely and read them in their own tongue, and to increase in the practice of it as well as in the Latin and Greek, whereas our chief endeavor should be for it. And that for these reasons, First, because that language all sorts and conditions of men amongst us are to have most used both in speach and in writing in our own native tongue. Second, because the purity and eligance of our own tongue is to be esteemed a chief part of the honor of our nation, which we all ought to advance as much as in us lieth. Third, because of those which are for a time trained up in schools there are very few which pro-

THE

By William Shakeſpeare.

Newly imprinted and enlarged to almoſt as much againe as it was, according to the true and perfect Coppie.

AT LONDON,
Printed by I. R. for N. L. and are to be ſold at his ſhoppe vnder Saint Dunſtons Church in Fleetſtreet. 1604.

THE

Tragicall Hiſtorie of

BY

WILLIAM SHAKESPEARE.

Newly imprinted and enlarged to almoſt as much againe as it was, according to the true and perfect Coppy.

AT LONDON,
Printed for *Iohn Smethwicke* and are to be ſold at his ſhoppe in Saint *Dunſtons* Church yeard in Fleetſtreet. Vnder the Diall. 1613.

ceed in learning in comparison with them that follow other callings."

If there was in 1612 an utter lack of training in the English language in English Grammar Schools, we may reasonably be assured that no such training existed in English Grammar schools in Shakespeare's day. But fortunately we do not need to draw any conclusions in the premises! We happen to have an exact statement of the facts. In 1561 Richard Mulcester. Fellow of Kings College, Cambridge, and of Christ Church, Oxford, on being made head master of the Merchant Taylor's School, of London, (a preparatory school for St. John's College, Oxford,) printed a work entitled "The First Book of Elementarie" in which he deplored this very neglect of English. With all its turgid tediousness of verbiage it is final of the subject we are considering.

In this work Master Mulcater asks "secretaries of the pen and correctors for the print" to "direct such people as teach children to read and write English. For our natural tongue being as beneficial to us for our needful delivery as any other is to the people which use it; and having as pretty and as fair observations in it as any other hath, and being as ready to yield to any rule of art as any other is, why should I not take some pains to find out the right writing of ours as other countrymen have done to find out the like in their's? And so much the rather because it is pertended that the writing thereof is marvelous uncertain and scant to be recovered from extreme confusion without some changes or great extremity. "And then master Mulcaster proposes a method of studying the mother tongue in schools, at least as fully as dead languages are studied. "For the performance thereof and mine own fellow direction I will first examine those means whereby other tongues of most sacred antiquity have been brought to art and found disciplin for their sight writing, to the end that, by following their way, I may hit upon their right and at least by their precedent devise the like to their's, where the use of our tongue and the property your dialect will not yield flat to their's." He then proposes that English shall be hereafter studied as systematically as any other course of learning and makes the following divisions to be considered (1) general rule which concerneth the property and use each letter. (2) proposition, which reduceth all words of one sound to the same writing. (3) composition, which teacheth how to write one word made of more. (4) derivation, which examineth the offspring of every original. (5) distinction, which betrayeth the differenced sounds and sorce in letters by some within figure or accent. (6) enfranchisement, which directeth the right writing of all incorporated foreign words. (7) prerogative, which declareth a reservation wherein common use will continue her precedence in our English writing as she hath done everywhere else, both for the form of the letter in some places which likes the pen better, and for the difference in writing, where some particular caveat will check a common rule. In all these seven I will so examine the particularities of our tongue as either nothing shall seem at all strange, or if anything do so seem, yet it shall not seem so strange but that either the self same or very like unto it, or the more strange than it is, shall appear to be those things which are more familiar unto us for the extraordinary learning. that required of us for ordinary use." But these proposals attracted no re-

response, and Mr. John Brinsley, above noted, still is urging, thirty years afterward in 1612, that pupils may be permitted to "obtain the same benefits increasing in our mother English tongue as in the Latin," and urges in the schools "continued practice of English grammatical translations" and "translating and writing English, as well as other school exercises."

To be continued.

MARGINALIA.

HIGHEST PRICE EVER PAID FOR A FIRST FOLIO:—On July 16, 1901, Mr. MacGregor of Glasgow, who already possesses the finest copy known of the second folio of Shakespeare—the Earl of Oxford's which fetched, in 1895, the record price of £540—paid the sum of £1,720, that is, eight thousand six hundred dollars, for a copy of the First Folio, at the auction rooms of Messrs Christie, Manson & Woods in London. The catalogue described the copy so sold as the "property of a gentleman," measuring 12⅛ by 8¼ inches (being smaller than the £1,700 copy) and in modern binding by Francis Bedford, red morocco extra, in the Harleian style. The bottom corner of the verses and lower margins of the last three leaves slightly repaired, but general condition very fine."

The auctioneers had previously, July 11, 1899, for the sum of £1,700 sold at Christie's another and most remarkable copy measuring 12¾ by 8⅝ inches, (the size of the Grenville copy in the British Museum.) It was in the original calf, and, save for a portion of the outer margin of the title page having been cut off, and fragments of the text from four pages found to be lacking the copy, was perfect, the portrait after Droeshout and Ben Jonson's verses being in good condition.

Prior to the last named sale the highest sum paid at English auctions for a copy was £716 2s., for which the Baroness Burdett-Cotts secured George Daniel's fine example in 1864, (measuring 13⅓ by 8¼ inches.) Sir William Tite's copy, in crimson morocco, by Bedford, and measuring 12 3-16 by 7 15-16 inches, sold in 1874 for £440, and after passing through several hands was resold in 1891 at the Ives sale for $4,200 to Dodd, Mead & Co. It is now in the possession of William A. White, of Brooklyn. The late Mr. Tooney's copy, which measured 13⅜ by 8¼ inches, was privately purchased in 1899 by J. Pierpont Morgan for a little over £1,000.

In 1780 David Garrick paid Payne £1 16s for a First Folio Shakespeare; in 1790 the Duke of Roxburghe gave £35 14s for a copy; Isaac Reed's fetched £38 in 1807; five years later the Roxburghe copy was resold for £190, and in 1818 Saunder's copy was bought by Grenville for £121 16s, (the latter is now in the British Museum.) Dr. Dibdin thought this sum to be the "highest price ever given, or likely to be given, for the book," but the wise doctor was a sorry prophet. In 1822 John Philip Kemble's copy sold for £122 7s. Hibbert's bringing £155 in 1847, (in 1854 it was re-sold by Lilly to Henry Huth for £250.) Then came, in 1864, the Daniel copy, £716 2s. the Charlemont following the next year, £155; George Smith's, in 1867, £410; Perkins's in 1873, £585. (the Dent copy,) and Tite's

in 1874, £440; (later the Robinson, Cook, Ives and White copy.) In 1879 Miss Hanscome (Mrs. Pope) paid £490 for a copy; in 1884, Thorold's fetched £590, (now owned by Robert Hoe,) and in 1891 Ives's copy 12 by 7, fetched $4,200. The Augustin Daly copy went for $5,400. on March 10, 1900. It measured 12⅛ by 8½ inches, and was sound throughout. The Droeshout portrait was a brilliant impression, but the Ben Jonson verses opposite were inlaid. In 1882 Dr. Halliwell-Phillipps said that he believed some four hundred copies of the book were in existence in Europe and the United States. There is no copy in Canada.

The Collotype fac simile of the First Folio of Shakespeare, which has already been announced as in preparation by the Clarendon Press, will be ready next October. The Chatsworth copy has been deposited on loan in the Bodleian Library, by permission of the Duke of Devonshire, and from it a repreduction is in progress at the Oxrord University Press, which, when completed, will be as exact a copy as it is possible to produce.

THE GERMAN SHAKESPEARE SOCIETY, on the anniversary of Shakespeare's Birthday, April 23, 1901, The German Shakespeare Society held in Weimar, its thirty-eighth annual meeting. Prof. C. Alphonso Smith, Professor of English in the University of Louisiana, a member of The Shakespeare Society of New York, being present to represent the New York Society. Prof. Smith reports the proceedings for the New Yo.k *Nation* as follows:

"The President, Dr. William Oechelhauser, an octogenarian who has given nearly half his life to the promotion of the Society's interests, called the meeting to order at 10:30 a. m., and his opening address paid a deserved tribute to the memory of the late Grand Duke.

"The leading address was made by Ernst Possart, manager of the Bavarian Court Theatre. His address, "What Kind of Stage Scenery Is Best Adapted for the Plays of Shakespeare?" will appear in full in the thirty-seventh volume of the Jahrbuch, which has been published annually by the Society for the past thirty-seven years. In answer to the question whether it is always best to stage a play in the form in which the poet wrote it, or whether the stage manager has not the right to omit and adapt, Prof. Possart, the speaker, contended for the liberty of curtailment and adaptation. The unfettered genius of a great poet, borne away by the very fullness of his thought, which he can never exhaust, finds outlet in an undue multiplicity of scenes." Schiller's, "Don Carlos" and Goethe's "Faust" were cited in illustration. It was urged that, in the case of Shakespeare, it was absurd to clamor for an unchanged stage-text, since no such thing was in existence. "Shakespeare's plays were constantly changed and additions made even in the earliest quarto and folio editions."

At the banquet in the afternoon, Professor Schick, of the chair of English in the Universlty of Munich, offered a toast to the Shakespeare scholarship of America. He read a part of the recently issued prospectus of the Shakespeare Society of New York, and wel-

comed its forthcoming publication, NEW SHAKESPEAREANA, into the realm of Shakespeare periodickls.

The play given at night in the Weimar Court Theatre in honor of the Shakespeare Society was the Schlegel-Tieck version of "Macbeth," with Fraulein Schippel as *Lady Macbeth* and Herr Weiser as *Macbeth*. The stage management was under the direction of Professor Possart. The actors were at their best, and the audience composed largely of Shakespeare specialists and critics, was generous in its applause.

Treasurer von Bajanowski's annual statement of the Society's growth and financial condition showed a large increase in the membership, which now numbers 375, and a surplus of $500 in the treasury. The only new honorary member elected by the Society was the Grand Duke Constantine of Russia, the translator of "Hamlet" and the author of a Shakespeare Commentary. It is gratifying to note that the Society's select list of honorary members is headed by the name of an American, Dr. H. H. Furness of Philadelphia.

MR. HENRY G. LANGFORD of Philadelphia, writes to the Editor of NEW SHAKESPEAREANA: "The President of the New York Shakespeare Society in his solicitude to dispose of any but a Warwickshire source for the Plays, has collected more than five hundred occurrences in them of Warwickshire Dialect, and at good length demonstrates that the Puns in the Plays were only intelligible to Elizabethan audiences by conception of a Warwickshirean pronunciation of vowels. He then goes on to cite verbatim the Elizabethan statutes enforcing by fine and other penalties the attendance of minors at church services, in order to show Shakespeare not only in speech a Warwickshire man, but drilled in youth in the "sonorous and stately English of the church liturgy." All this to account for both dialectic vernacular and "sonorous stately English" in the plays.

But, while satisfying himself that the authorship of the plays cannot be wrested from Shakespeare, Dr. Morgan is forced to admit that the processes satisfying him of this proposition, force him to reluctantly doubt very much if Shakespeare wrote the poem "Venus and Adonis."

May I suggest to Dr. Morgan a consideration which points to the common authorship of that poem and at least of the First Part of King Henry the Sixth?

In that play (*i. e.*) are the lines:

> "Thy promises are like Adonis' gardens,
> That one day bloomed and fruitful were the next."

Commenting on this passage, Schmidt in his "Lexicon" said: "Perhaps confounded with the garden of King Alcinous in the Odessy." While Mr. Richard Grant White concludes that "No mention of any such garden in the classic writings of Greece and Rome is known to scholars." Mr. White was wrong as to this, however. In the *Phaedrus* of Plato, where, in (Jowett's translation,) we read: "Would a husbandman," said Socrates, "who is a man of sense, take the seeds, which he values and which he wishes to be fruitful, and in sober earnest plant them during the heat of summer in some Garden

of Adonis, that he may rejoice when he sees them in eight days appearing in beauty? Would he not do that, if at all, to please the spectators at a festival? But the seeds about which he is in earnest he sows in fitting soil, and practises husbandry, and is satisfied if in eight months they come to perfection. "Now there was no English translation of *Phaedrus* till 1701, so that Sbakespeare must have read the work in the original Greek, unless we can find it already in print prior to the required date for I Henry VI, which will also be a satisfactory date for this "Venus and Adonis."

So let us turn to Spencer's Fairie Queen. In book III of that Poem stanzas 34 *seq.* of Canto I, and stanzas 46 *seq.* of Canto VI, are a recital of the loves of Venus and Adonis, practically the same narration of them as is given in the Shakespeare Poem. The only variation is that we are told that Venus was often wont to enjoy Adonis's joyous company in Adonis's Garden. This garden is first mentioned in stanza 39 of Canto VI book III, and further on in stanza 42, we are told of these gardens, that

> "There is continual spring and harvest there
> Continual, both meeting at one time.
> For both the boughs do laughing blossoms bear
> * * * * * * * * *
> And eke at once the heavy trees they climb
> * * * seem to labor under their fruits' load."

Which five lines it is surely the Shakespearean method to condense into one line thus:

> "That one day blomed and fruitful were the next."

I should be glad of further comment on this discovery:

[Edwin Reed, (Bacon vs. Shakespeare, Seventh Edition, page 214,) also notes the quotation from Plato's Phaedrus, but does not know of the above passages in The Faerie Queen.—EDS. NEW SHAKESPEAREANA.]

THERE LIES ON THIS TABLE an interesting souvenir of the episode of 1850–51 when Mr. P. T. Barnum woke up the English nation by offering to purchase the Birthplace House on Henley street, Stratford-on-Avon, and set it up in his Museum in New York City. It is in the form of a programme of the Royal Shakespeare Theatre Stratford-on-Avon, for Friday evening, April 25, 1851. After announcing "the celebrated play of Rob Roy, (in act 3 the dance of the Highland Fling by the characters,) and a comic song, a "Charity Children's Duet, and Dancing by Miss Thomasson," the Play Bill concludes:

"After which, (only time) a New and original Musical Extravaganza, in 1 Act, (by the Author of "How to Settle Accounts with your Laundress," called This House to be Sold, [the property of the late William Shakespeare,] enquire within; with appropriate scenery, dresses and appointments. Shakespeorean and other melodies, by Mr. Ticehurst. Mr. Chatterton Chopkins, Proprietor of Shakespeare's House; Mr. C. Jackman, with the popular song, "I'm a Gent, I'm a Gent." Grimshaw, his Legal Adviser, Mr. Styles; Tiffin, his friend, Mr. H. Fenton; Mrs. Jarrett, the Lady of the Mansion. Mrs. Fenton;

William Shakespeare, Mr. Stanton; Othello, Mr. F. Morgan; with the popular Ethiopian melodies, "There's some one in the House with Dinah," and "Who is dat Knocking at the Door. Hamlet, Mr. W. Fenton; Shylock, Mr. Styles; Falstaff, Mr. Fenton; Macbeth, Mr. Holston; Polonius, Mr. Waye; Ghost of Hamlet's Father, Mr. Jackman; Francis, Mr. George; Romeo, Miss Thommissin; Desdemona, Mrs. F. Morgan; Lady Macbeth, Mrs. Fenton; Juliet, Miss Jackman; Areil, Miss Fenton.

Scene 1—The Birthplace of Shakespeare—Exterior of the Poet's House, Stratford-on-Avon. Scene 2—The Shakespeare Chamber—The Old Master and the New—The Bard and his Children—The Drama in Difficulties—New Calling for Old Characters—Grand Tableaux—Homage to the Bard of Avon.

BOOKS RECEIVED.

(Subject to second and extended review in subsequent issues. Publishers will please mark prices in volumes forwarded.)

1. THE SHAKESPEARE COUNTRY; illustrated by John Leyland; cloth gilt; 4 to pp. 102; London, George Newves.

2. SHAKESPEARE'S COUNTRY, by Bertram C. A. Windle; illustrated by Edmund H. New; 16 mo. cloth; pp. 218; London; Methuen & Co.

3. L'AIGLON; a Play in six acts, by Edmond Rostand; translated by Louies N. Parker; 12 mo. cloth; de luxe; pp. 262; New York; R. H. Russell; $1.50. (Portrait of Maude Adams as the Duke de Reishstadt.)

4. HAMLET; a Tragedy; by William Shakespeare; The E. H. Southern acting version; 12 mo. illuminated cloth; pp. 125; illustrated with stage settings and 3 portraits of E. H. Southern as Hamlet; $1.00; New York; McClure, Phillipps & Co.

5. FALLSTAFF AND EQUITY; an Interpretation; by Charles E. Phelps; 12 mo. cloth; pp. 201; Boston and New York; Houghton, Mifflin & Co; $1.50.

6 MARLOW'S FAUSTUS AND GREEN'S HONORABLE History of Friar Bacon and Friar Bungay; Edited by Adolphus William Ward, Litt D.; Fourth Edition revised and enlarged; cloth; 12 mo.; pp. 315; Oxford; The Clarendon Press; Henry Frowde.

7. THE FALSTAFF SHAKESPEARE; Comedies; Histories and Tragedies; cloth; Royal 8 vo.; pp. 590; London; Sands & Co.; $1.00.

8. SHAKESPEARE IN MUSIC; a collection of the chief musical allusions in the Plays of Shakespeare with an attempt at their explanation and derivation, together with much of the original music; by Louis C. Elson; 12 mo; cloth gilt; iltustrated; pp. 354; Boston; L. C. Page & Co.; $2.00.

9. SHAKFSPEARE IN ART; by Sadakichi Hartmann; illustrated; 12 mo.; cloth; pp. 370; Boston; L. C. Page & Co.; $2.00.

10. FACTS ABOUT BOOKWORMS; Their history in literature and work in libraries; by Rev. J. F. X. O'Conor, S. J.; illustrated; cloth; 12 mo. pp. 87; New York; Francis P. Harper.

11. IT WAS MARLOWE; A story of the secret of three centuries; by William Gleason Zeigler; cloth; 12 mo. pp. 310; Chicago; Donohue, Hamneling & Co.

12. A NEW STUDY OF THE SONNETS OF SHAKESPEARE; by Parke Godwin; cloth; 12 mo. pp. 306; New York; G. P. Pulman's Sons.

13. THE BAB BALLADS; by W. S. Gilbert; the Wayside Series; illustrated; cloth; 32 mo. pp. 190; de luxe; New York; R. H. Russell.

14. BOOK TITLES FROM SHAKESPEARE; by Volney Sheamer, sq; 16 mo. pp. 30; paper; privately printed by the author.

15. SHAKSPER NOT SHAKESPEARE; by W. H. Edwards; cloth; 12 mo. pp. —— Cincinnati; Robert Clark & Co.

16. SHAKESPEARE SOCIETY OF PHILADELPHIA; some remarks on Mr. W. H. Edwards' Shakesper not Shakespeare; by R. L. Athurst; paper; 8 vo. pp. 53; Philadelphia; The Shakespeare Society.

17. OUTLINES OF THE HISTORY OF THE ENGLISH LANGUAGE; by T. N. Toller, M. A., Professor of English in the Owen's College, Manchester; cloth; 12 mo. pp. 284; Cambridge; The University Press; New York; The Macmillan Co.

18. THE NEW ATLANTIS; by Francis Bacon; edited with notes and glossary and an excursus on Bacon's grammar, by G. C. Moore Smith, M. A., Professor of English in University College, Cambridge; cloth; 12 mo. pp. 70; Cambridge; The University Press; New York; The Macmillan Company.

19. THE LAW IN SHAKESPEARE; by Cushman K. Davis, second edition; 8 vo. pp. 304; St. Paul, West Publishing Company.

20 MARLOW'S EDWARD THE SECOND; and selections from Tamburlaine and The Poems; edited by E. T. McLaughlin; boards; 16 mo. pp. 170; New York; Henry Holt & Company.

21. LYLY'S ENDYMION; edited with notes; Bibliography and Introductory; by G. P. Baker; 16 mo. boards; pp. 170; New York, Henry Holt & Co.

22. LES SONNETS DE SHAKESPEARE; Traduits en sonnets Francais avec Introduction notes et Bibliographie par Fernand Henry paper; pp. XXXII-176 tirage de grand luxe avec encadrements en couleur; Westfield, New Jersey, The Shakespeare Press.

23 WILLIAM SHAKESPEARE; a study in Elizabethan Literature by Barrett Wendell; cloth; 12 mo. pp. 436; New York, Charles Scribner's Sons.

24. SHAKESPEAREAN NOTES AND NEW READINGS; by John Phin; 12 mo.; paper; pp. 34; New York, Industrial Publication Company. 25 cents.

25. THE MESSIASHIP OF SHAKESPEARE; sung and expounded by Clelia, (Chas. Downing;) cloth, gold; *sq.* 8 vo. pp. 104; London, Greening & Co. $1.25.

26. EXERCISES AT THE UNVEILING OF THE BUST OF EDGAR ALLAN POE in the Library of the University of Virginia, October 7, 1899; compiled by Charles W. Kent; crown; 8 vo. cloth; pp. 100; Richmond, J. R. Bell Co. $1.00.

27. SHAKESPEARE'S FAMILY; being a record of the ancestors and descendents of William Shakespeare, with some account of the Ardens; by C. C. Stopes; crown; 8 vo. frontispiece; pp. 260; net, $3.25; New York, James Pott & Co.

28. EDGAR ALLAN POE; by John A. Joyce; cloth; pp. 218; 12 mo. illustrated; New York, F. Tennyson Neely Co.

29. SOME PHASES OF SHAKESPEAREAN INTERPRETATION; by Maurice Francis Egan, LL. D.; paper; 8 vo.; pp. 15; Washington, D. C.

30. THE RELIGION OF SHAKESPEARE; by Henry Sabastian Bowden; 12 mo. cloth; pp. 428: London, Burns & Oates.

1. This is at once a sumptuous and convenient work, and the engravings are brilliantly finished with beautiful ink, upon clean creamy paper.

3. Mr. Parker's translation of M. Rostand's masterpiece, which we believe will never cease to be a classic Tragedy in an era of comedy and vaudeville, leaves nothing to be desired, and the publisher has given it a flavor of the first Empire, in its Royal purple binding, spangled with the Imperial bees.

4. Mr. Sothern's acting version presents no determined variance from Mr. Booth's and hardly justifies the exquisite dress which the publishers have given it. If Mr. Sothern desires to be unique, why does he not have his scenery represent, not anything that will serve, but the castle at Elsinore, the ramparts, etc.. etc., of which there are dozens of pictures available. (Or he can send and get them photographed anew for his purpose.) That would give his work a flavor it hardly possesses now.

5. Readers of *Shakespeareana* will recall the several contributions in which Judge Phelps argued that Falstaff's remark: "There's no equity stirring," was an interpolation by the actor who took that part, and was an allusion to the town talk that the Queen was intriguing to influence her judges in a case then pending in Chancery. (The Queen was quite equal to that sort of thing.) Judge Phelps has now extended this conclusion of his to make a stout volume, and it is a most fascinating book. What passes man's understanding is why he should have supposed that it needed an introducer—especially an introducer who introduces nobody but himself—and that awkwardly: a Boston newspaper writer, Henry A. Clapp. We all know Judge Phelps, but who is Henry A. Clapp? With this blemish the book is a fine one.

10. Casual or studious. the reader of this book will not stop till he reads it to the end. The biped variety of book-worm will regret that Father O'Conor has not dalied longer with his theme, and the variety whose portrait we have on page 41 just after he has banqueted on Hauy's Mineralogy would not disagree with him. Another book-worm—there ere several—appears happier, however, and perhaps had dined on Burton's Anatomy. Altogether we have several eaters of books–tailless–three-tailed, bigheaded–littleheaded–one-legged–six-legged. Could the big-headed one have just come from a diet off his earliest biographer–the Stagirite? "In old Wax, as in wood," said Aristotle twenty-three centuries ago, "there is found an animal which seems to be the smallest of all creatures–called the acarus; and in books there are others, like those found in cloth, and they are like scorpions without a tail, the smallest of all." So wrote Aristotle twenty-three centuries ago

and Father O'Conor quotes the original Greek, but fortunately, translates it.

13. Mr. Russell has republished the ever delicious "Bab Ballads," and given them this time a setting in paper, type and boards as delicious as the ballads themselves, and here are all the old pictures in petto too.

This generation knows Captain Reece, and private James and General Jobn, and poor Joe Go Lightly-who got the black hole and two hundred thousand lashes on his bare back per day for ten years for loving the daughter of the First Lord and playing "Willow" on shipboard, and all the rest, from his Pinafore. But it is lovely to see them all back again in their original ballad form, and Ferdinando and Elvira, and the Hasty Turk, and the Rival Curates and Lord Lorenzo de Lardy whose French consisted entirely of

Caroline, Celestine Eulalie,,
Hoop-la. Je vous aime, oui mossoo
Combien donnez moi ajourdui
Bon jour mademoiselle parlez voo

And mademoiselle de la sauce mayonaisse, who would reply:

Oh, my, pretty man, if you please
Bloom boodin, bifstek, currie lamb
Bouldongue two franc half, quite ze cheese
Rosbif, me spik Angleesh godam!

All are here with us once again!

25. On Touchstone's *secundum quid* principle in dealing with "a country life:"

"In respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private it is a very vile life. In respect that it is in the fields, it pleaseth me well; but in respect that it is not the Court, it is tedious." So of this, in respect that it is a riddle, it is a good riddle, for no one can find out what it means. But in respect that it is about Shakespeare, it is tedious.

OF LESS ACCOUNT.

EDITOR NEW SHAKESPEAREANA: Of course every one of your readers can answer all the following questions without a Bartlett Concordance, as the answers are all in the Plays.—B. W. H.

1. What was Bully Bottom's remedy for a cut finger?
2. What credentials were required of bar-tenders (tapsters) in Shakespeare's time?
3. What was Falstaff's waist measurement?
4. How many children had Mr. Justice Shallow? Give their names.
5. Who was Parson Evans' favorite poet, and favorite poem? What was Falstaff's favorite tune?
6. How did Orsino's nephew lose his leg?
7. What was Holofernes's opinion as to the value of silent letters?
8. Who made Desdemona's handkerchief? and who, according to the arrangement of the Plays in the First Folios, was the first married woman jealous of her husband?
9. Who had a statue of pure gold after her death?
10. How long did Leontes take to woo and win his queen?
11. What was the name of Falstaff's tailor?
12. What was the name of Mrs. Quickly's spiritual advisor?
13. What was the tale that Imogen read in bed.
14. What did old Capulet think of people who would not dance?
4. What was to have been the menu at Juliet's marriage with the County Paris?
5. What four characters in the plays had blue eyes?
6. What one of Queen Victoria's Prime-ministers is mentioned by his popular name in the plays?
7. What character in the plays, on being accosted by three acquaintances, expresses in his greeting to each, the different degree of his intimacy with them?
8. Differentuate between the finger rings of three gentlemen, two of whom were lovers of noble ladies and the third a reprobate?
9. The wedding gown of a certain noble lady is given in detail in the Plays. Who was the lady, and give the items detailed?
10. What lady in the Plays gave a critical opinion on her physical attractions? How many others are there of her name in the plays?

11. What Shakespearean characters played billiards?
12. What pair of lovers in the Plays played chess?
13 What was the maiden name of Petruchio's wife?
14. What Shakespearean characters mixed their metaphors?
15. What poetry did Falstaff propose to supply a theme for?
16. What character in the Plays gives a purely fanciful definition of a Latin noun to make a point in an argument?
17. Give three examples of Shakespeare's opinion of schoolmasters?
18. Two characters in the plays are said to have been born under the influence of certain planets; and one under a constellation. Name characters and influences?
19. What animal did Shakespeare hear of being hung for killing a human being?
20. How many years had Falstaff known Bardolph before he met Mrs. Quickly?
21. What was the name of Poins's sister? And who is alleged to have promised to have married her?
22. Where is breach of promise mentioned in the Play's?
23. What character was taken prisoner in joke by his friends disgnised as enemies?
24. What character, who boasted of his knowledge of a certain language, was exposed by his companions who talked to him in gibberish which he mistook for that language?
25. What was Dull's riddle and what was the answer to it?
26. What are the names of the only four dogs in Shakespeare?
27. What noble lady refused to accept forgiveness from her leige if spoken in French and what Queen refused absolution if given in Latin?
28. Who was Casca's schoolmate?
29. Give all the instances of second marriages in the plays?
30. Give the pleadings and arguments in the action of William Visor of Wincot, against Clement Perkes of the Hill?
31. What was the color of Orlando's hair? Who punned on his own name on his death bed?
32. What dainties did Perdita provide for the sheep shearing feast?
33. What was Shakespeare's favorite ballad judging from the fact that it is the one oftenest alluded to in the plays.
34. What six characters in the plays are palpably thumb-nail sketches for six characters in the later ones?
35. What Scriptural story did Falstaff think fittest to have represented on tapestry?
36. What women in the plays had beards?
37. What character in the plays owed his life to his ability to write a clerky or engrossing hand?
38. What character in the plays was punished for his crimes by being buried breast deep in the earth and left to starve?
39. What character in the plays made a plume for his hat out of a pack of playing cards?
40. What character in the plays uses the name of a popular seventeenth century author as an ejaculation?
41. What lady had for her maid the daughter of a celebrated witch?
42. On what day of the week, and at what hour did Romeo kill himself?
43. What character in the plays feared to cross the English Channel for fear of sea-sickness.

44. Tell Cleopatra's fish story.

45. What character invited guests to a banquet and set up for them nothing but hot water?

46. What character in the plays was buried in the sand on a sea-beach?

47. What character was supposed to be possessed of a devil? What one talked Staffordshire dialect?

48. What character was hung for stealing a crucifix from a cathedral?

49. Who arranged a play to be performed before a noble lord and wanted to play al the parts himself?

50. What do we know from the Plays about the private means and residence of the aunt of a young lover who came near having his head cut off?

51. Give six examples from the plays of nineteenth-twentieth century slang.

52. What character in the plays lost his head because he wrote correct Latin?

53. What character said that two potentates must be equally valliant, because they were both born by rivers in which salmon abounded?

54. What character was accused by his sister of preaching better than he practiced?

55. What character knelt before his blind father backward so as to pretend that he had grown a beard?

59. What King thrust into prison by his foes, receives a secret visit from one of his grooms, who breaks into sobs to think that the horse of which he had had the care, is to be used in the triumph of former master's enemies, and what was the horse's name?

*** The Editors cannot undertake to return unused manuscripts though they will ndeavor to do so if self-directed stamped envelope is enclosed therewith.

Ail manuscript submitted *must be type-written.*

Address all matters intended for The Editors, Books for review, etc., NEW SHAKESPEAREANA, P. O. Box 617, WESTFIELD, NEW JERSEY.

"As Americans we ought to be proud of the Bankside Shakespeare."—R. H. STODDARD.

THE BANKSIDE SHAKESPEARE

Edition Limited to 500 Numbered Copies

of which but few remain unsold.

Messrs Croscup & Sterling Company offer to lovers of the great Dramatist, the few remaining sets of the celebrated Bankside Shakespeare, a work printed from type and which shortly will be advanced in price.

What the Bankside Shakespeare is.—This monumental work published under the direction of The Shakespeare Society of New York, presents the text of the earliest version of each play as printed in the Quartos during the life of Shakespeare, paralleled with the First Folio, or first collected edition of his works published in 1623—seven years after his death. The edition re-produces all the antique and pedantic ornaments of the Quartos and Folios; preserves all the mispagings, misspellings, incorrect punctuations, inverted letters in both texts, and all the vagaries of the early printers, so that readers having this edition, have every advantage possessed by owners of the priceless Quartos or First Folio, *of both of which the Bankside is an exact typographical reproduction.* No other edition answers or in any degree meets these requirements and no real study of Shakespeare can be conducted without it.

ITS PRODUCTION—The labor and expense involved in producing this great work are hardly to be measured. There was not an original Folio or Quarto accessible to the Editor who first of all determined that the work was not worth attempting unless it could be done with *absolute accuracy*.

MANUFACTURE—The edition is limited to five hundred (500) sets, printed upon a superior laid paper, from type which was distributed after each volume was printed, and every volume was numbered with its set number, by a committee of The New York Shakespeare Society, pledging the Society's faith to this effect.

The volumes are illustrated with fac similies of archaic documents, black letter portraits, etc.

TERMS—A set delivered complete in 20 octavo volumes, bound in boards at $3.75 per volume—*on easy monthly payments.*

Full information and prospectus mailed to any address by

CROSCUP & STERLING CO.,

PUBLISHERS

135 FIFTH AVENUE, NEW YORK CITY.

Editions and Works on Shakespeare.

The Riverside Edition. Edited by Richard Grant White; six volumes, crown, 8 vo., gilt top $10.00. 3 vol. edition, $7.50.

The Authorship of Shakespeare. By Nathaniel Holmes. New Edition; 2 vols. crown 8 vo, gilt top, $4.00.

Characteristics of Shakespeare's Women. By Mrs. Jameson. 16 mo, gilt top, $1.25.

Tales from Shakespeare. By Charles and Mary Lamb. Handy-Volume Edition, 24 mo, gilt top, $1.00; 16 mo, $1.00.

Notes on Bacon-Shakespeare Question. By Charles Allen, late Judge of the Massachusetts Supreme Court. Crown 8 vo. gilt top. $1.50.

Falstaff and Equity. By Charles E. Phelps, Judge of the Supreme Court of Baltimore. 12 mo $1.50.

Studies in Shakespeare. By Richard Grant White. Crown 8 vo, gilt top. $1.75.

Shakespeare's Insomnia, and the Cause Thereof. By Franklin H. Head. 16. mo, illuminated parchment paper covers, 75 cents.

For sale by all booksellers. Sent by mail, post-paid on receipt of price by the publishers,

Houghton, Mifflin and Company.

4 Park Street, Boston. 85 Fifth Avenue, New York.

Publications of the Shakespeare Society of New York, No. 13.

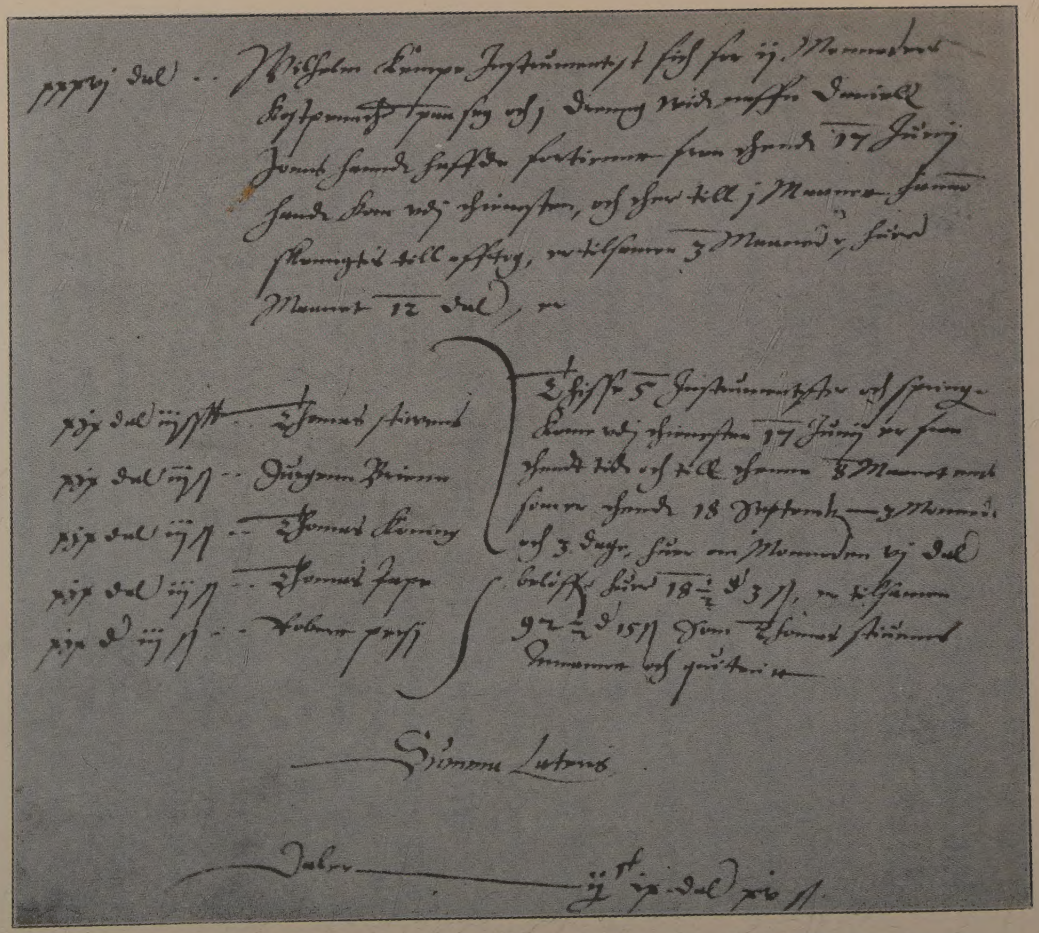
On or about October 30th we shall have ready in the usual limited editions of the Publications of the Society:

THE SONNETS AND SHAKESPEARE'S RIVAL POET, WITH A REPRINT OF CHAPMAN'S RELATED POEMS. By Arthur Acheson, Esq., a member of the Society. 1 vol. 400 pp. Bankside style, uniform with the Society's other Publications, $3.50, net.

This is the only volume ever issued by this Society concerning the mooted question of the Sonnets, their arrangement, autobiographical character, the "dark lady," etc. Mr. Acheson also submits some original speculations as to Holofernes and Thersites in the plays which he suggests as germaine to his theory.

The Shakespeare Press,

Westfield, Union County, New Jersey.



The Entry in the Elsinore City Pay Rolls, January 22, 1535 (See page 16.) By Courtesy of The Century Company.